

CHAPTER I

INTRODUCTION

A. Background of the Study

Every human being is unique. They are essential parts that get mind and thought from God. They are blessed with the capability of communicating and having social relation with the others to yield something in their life. Life is always up and down. People face pleasant and unpleasant thing each day. When the moment of pleasant come, the people welcome it with hope it will never end. In the other hand, pain and sorrow wait the people to be friend also. They walk together beside of those people. It is called destiny. The destiny makes the people aware of effort. People try to get the best things even though it follows them to get nothing. Everything can be learning as the process of maturity. When the condition lasts, the people are being forced to decide their own life. Sometimes they are desperate but sometimes not. The uncertain condition aware the human to think deeper in facing the problem.

In overcoming and answering the human problem, human can find the solution by overcoming the human condition and analyze the relation between the human problem and the human problem solution. The human problem will be clear and very real if they have taken action. The problem human solution can be applied very well in order to make a better condition. It also can be seen from the films made by Ted Kotcheff.

Ted Kotcheff (born April 7, 1931), sometimes credited as William Kotcheff or William T. Kotcheff is a Canadian film and television director, who is well known for his work on several high profile British television productions and as a director of films such as *First Blood*.

Kotcheff was born William Theodore Kotcheff in Toronto of Bulgarian descent, the son of immigrants from the region of Macedonia. After graduating in English Literature from University College, University of Toronto, Kotcheff began his television career at the age of twenty four when he joined the Canadian Broadcasting Corporation, with television still very much its infancy in the country. Kotcheff was the youngest director on the staff of the CBC, where he worked for two years on shows such as *General Motors Theatre* before in 1958 leaving Canada to live and work in the United Kingdom.

He was inspired by his compatriot Sidney Newman, who had been the Director of Drama at the CBC and had moved across to the UK to take up a similar position at ABC Television, one of the local franchise holders of the ITV network who also produced much of the nationally networked programming for the channel. At ABC, Newman as producer of the popular *Armchair Theatre* anthology drama programme, employed Kotcheff as a director of this series between 1958 and 1960.

Kotcheff was responsible for helming some of the best-remembered installments in the *Armchair Theatre* strand, although for an unrelated reason. *Underground*, transmitted on November 28, 1958 saw him having to cope with

one of his actors, Gareth Jones, dying while in make-up between two of his scenes. As the play was being transmitted live, Kotcheff had to hastily improvise a way around the loss of one of his main cast, with Newman telling him to "shoot it like a football match", following whatever action happened on set with the improvising surviving cast members. More successfully, Kotcheff also directed the following year's *No Trams to Lime Street* by Welsh playwright Alun Owen, who later went on to write The Beatles' film *A Hard Day's Night* in 1964.

As well as directing episodes of *Armchair Theatre* from 1958 to 1964, Kotcheff also worked in the theatre, and in 1962 made his first feature film, *Tiara Tahiti*. He went on to direct other features during the decade, including *Life at the Top* (1965) and *Two Gentlemen Sharing* (1969).

In 1971, he directed the Australian film *Outback* (Wake in Fright), which won much acclaim and was the Australian entry at the Cannes Film Festival. The same year he returned to television, directing the *Play for Today* production *Edna, the Inebriate Woman* for the BBC, which won him a British Academy Television Award for Best Director. In 2000, the play was voted one of the 100 Greatest British Television Programmes of the 20th century in a poll of industry professionals conducted by the British Film Institute.

In 1972, he returned home to Canada, where he directed several films including the adaptation of his friend and one-time roommate Mordecai Richler's

novel *The Apprenticeship of Duddy Kravitz*. The film won the Golden Bear at the Berlin Film Festival making it the first Canadian film to win an international award. He directed many other films throughout the 1970s and 80s, most in the United States, with perhaps the best-known being the Sylvester Stallone feature *First Blood* in 1982.

In the 1990s, he returned to directing for television, working on various American series such as *The Red Shoe Diaries* and *Law & Order: Special Victims Unit*.

First Blood is the Sylvester Stallone film that unleashed "Rambo" onto an unsuspecting world. Wandering into a small, hostile town, ex-Green Beret John Rambo (Stallone) is targeted for persecution and abuse by potbellied Sheriff Will Teasle (Brian Dennehy). When he can stand no more, Rambo goes bonkers, killing a deputy and heading into the surrounding hills, armed to the teeth. Only after Rambo has picked off practically every law enforcement officer within a radius of 50 miles do the local authorities bring in his former commanding officer, Trautman (Richard Crenna), for advice. Trautman's response -- that the locals had better get a lot of body bags ready -- is hardly encouraging. *First Blood* proved to be one of Stallone's biggest non-Rocky hits. Kirk Douglas had originally been cast as Trautman, but he quit the project when the producers refused to cave in to his demand that Trautman kill Rambo in the finale.

In *First Blood* movie, the writer can see social mobility condition which happens to the main character. Based on the fact, the writer tries to break down the problem in *First Blood* by using Individual Psychological Approach. In this study, the writer encourages to do a research entitled **“THE STRUGGLE OF LIFE OF JOHN RAMBO IN *FIRST BLOOD* (RAMBO) MOVIE: AN INDIVIDUAL PSYCHOLOGICAL APPROACH”**

B. Literature Review

This research has never been conducted by the others researcher in Surakarta Regency, especially in Muhammadiyah University of Surakarta as far as the writer knows.

C. Problem Statement

Based on the background of the research, the writer formulates a single problem statement. The major problem of this study is “How is the struggle against racial discrimination of John Rambo reflected in Ted Kotcheff’s movie *First Blood*?”

D. Limitation of the Study

The researcher focuses his discussion on the Struggle of John Rambo in *First Blood* movie by using individual psychological approach. This approach is chosen because the writer wants to explore the individual psychological of John Rambo.

E. Objective of the Study

Dealing with the problem statement above, the objectives of study are follows:

1. to analyze the movie based on its structural elements by finding characters and characterizations, setting, point of view, plot and theme.
2. to analyze the movie especially the character of John Rambo using individual psychological perspective.

F. Benefits of the Study

The benefits expected from this study are as follows:

1. Theoretical Benefit

It gives significant contribution to the larger body of knowledge particularly in First Blood.

2. Practical Benefit

It gives deeper understanding in literary field as the reference to the other researcher in analyzing this movie with different perspective.

G. Research Method

To analyze the data found in this movie, the researcher uses the qualitative method in this study

1. Object of the Study

The object of the study is the movie *First Blood* by Ted Kotcheff release on October 22 1982. the duration is 145 minutes.

2. Type of the Study

This research paper uses qualitative research in the form of literary work. Qualitative research is a type of research that does not use any calculation or statistical procedure.

3. Type of the Data and the Data Sources

Type of Data in this research is text consisting of words, phrases, and sentences.

Data sources in this research are:

- a. The primary data source of this paper is *First Blood* by Ted Kotcheff
- b. The secondary data sources are taken from others, which are related to the primary data, such as the biography of the author in *First Blood*, and the other resources that support the analysis of the movie.

4. Technique of the Data Collection

The technique used for collecting data is library research. The steps are as follows:

- a. Watching the movie repeatedly,
- b. Finding the important data,
- c. Arranging the data into several parts based on its classification,
- d. Developing of data provided, and
- e. Making notes of the parts relevant to the analysis.

5. Technique of the Data Analysis

The writer uses two techniques in analyzing the data:

- a. analyzing the structural element of the movie.
- b. analyzing the struggle for freedom of the main character using descriptive analyzing based on underlying theories.

H. Paper Organization

The research paper divided into five chapters.

First is be Introduction covering background of the study, literature review, problem statement, limitation of the study, objectives of the study, benefit of the study, research method and paper organization, second chapter is underlying theory, covering nation of individual psychology theory, basic principles of individual psychology, third chapter is structural analysis, which includes the character and characterization, plot, setting, point of view, theme and style, fourth chapter is individual psychological analysis of the movie; it presents the application of underlying theory in analyzing the problem, fifth chapter draws conclusion and suggestion for this research paper also the synopsis of the story.